FAMILY GUY

"Peterotica"

Production #4ACX27
(Will be part of the fifth season)

Written by

Patrick Meighan

Directed by

Kurt Dumas

Created by

Seth MacFarlane

Executive Producers

David A. Goodman
Seth MacFarlane
Chris Sheridan

TABLE DRAFT
March 8, 2005

© 2005 Twentieth Century Fox Film Corporation, Inc. All Rights Reserved. No Portion of this script may be performed, published, reproduced, sold, or distributed by any means, or quoted or published in any medium, including on any website, without prior written consent of Twentieth Century Fox Film Corporation, Inc. Disposal of the script copy does not alter any of the restrictions set forth above.

"Peterotica"

CAST LIST FOR #4ACX27:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....(SUB: ALEC SULKIN) SETH GREEN
MEG GRIFFIN.....(SUB: CHERRY CHEVRAPRAVATDUMRONG) MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ANGEL GABRIEL.....TBD (SUB: SETH MACFARLANE)
ANGELA LANSBURY.....TBD (SUB: CHRISTY ROMANO)
ANNOUNCER.....TBD (SUB: CHRIS SHERIDAN)
BABS.....TBD (SUB: CHRISTY ROMANO)
BLIND DETECTIVE.....TBD (SUB: SETH MACFARLANE)
BROOM.....TBD (SUB: DANNY SMITH)
CARLA.....TBD (SUB: CHRISTY ROMANO)
CARTER.....SETH MACFARLANE
CLEVELAND.....MIKE HENRY
CLIFF.....TBD (SUB: SETH MACFALANE)
DRIVER.....TBD (SUB: SETH MACFARLANE)
ERICA.....TBD (SUB: STEVE CALLAGHAN)
FAN.....TBD (SUB: PATRICK MEIGHAN)
FAN #2.....TBD (SUB: CHERRY CHEVRAPRAVATDUMRONG)
FEMALE MODEL.....TBD (SUB: CHERRY CHEVRAPRAVATDUMRONG)
FRED.....TBD (SUB: SETH MACFARLANE)
GRANDPA JOE.....TBD (SUB: SETH MACFARLANE)
HISPANIC MAN.....TBD (SUB: MIKE HENRY)
HOWARD HUGHES.....TBD (SUB: STEVE CALLAGHAN)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
JUDE LAW.....TBD (SUB: SETH MACFARLANE)
KID #1.....TBD (SUB: SETH MACFARLANE)
KID #2.....TBD (SUB: ALEC SULKIN)
LAWYER.....TBD (SUB: JOHN VIENER)
THE LONE RANGER.....TBD (SUB: CHRIS SHERIDAN)
LUCY.....TBD (SUB: CHRISTY ROMANO)
MIA FARROW.....TBD (SUB: CHERRY CHEVRAPRAVATDUMRONG)
MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
MOTHER THERESA.....TBD (SUB: CHRISTY ROMANO)
MOVIE ANNOUNCER.....TBD (SUB: MIKE HENRY
NORM.....TBD (SUB: ALEC SULKIN)

ORPHAN.....TBD (SUB: CHERRY CHEVRAPRAVATDUMRONG)
ORPHANAGE DIRECTOR.....TBD (SUB: STEVE CALLAGHAN)
PEASANT.....TBD (SUB: STEVE CALLAGHAN)
POLICE CHIEF.....TBD (SUB: JOHN VIENER)
PROMETHEUS GRIFFIN.....SETH MACFARLANE
QUAGMIRE.....SETH MACFARLANE
RENEE ZELLWEGER.....TBD (SUB: CHRISTY ROMANO)
SALESPERSON.....TBD (SUB: STEVE CALLAGHAN)
SUBURBANITE MAN.....TBD (SUB: PATRICK MEIGHAN)
SUBURBANITE WOMAN.....TBD (SUB: CHRISTY ROMANO)
TED TURNER.....TBD (SUB: SETH MACFARLANE)
TICKET TAKER.....TBD (SUB: CHRIS SHERIDAN)
TONTO.....TBD (SUB: SETH MACFARLANE)
TV ANNOUNCER.....TBD (SUB: MIKE HENRY)
VOICE.....TBD (SUB: PATRICK MEIGHAN)
WOODY.....TBD (SUB: STEVE CALLAGHAN)

ACT ONE

EXT. ADULT BOOK STORE - DAY

A sign reads: "'Pornoslavia!' (Formerly Kenny Rogers Roaster)". PETER, QUAGMIRE, CLEVELAND and JOE head toward the entrance.

QUAGMIRE

Guys, this is the best dirty bookstore in town. Family owned, great hours, they mop frequently, lotsa parking...

INT. ADULT BOOK STORE - CONTINUOUS

The gang enters. The CAST OF CHEERS sits on stools around the counter. Instead of drinking beers, they read dirty magazines. They notice Quagmire and call out amiably.

CAST

Glenn!

WOODY

What's goin' down, Mister Quagmire?

QUAGMIRE

My credit card on that counter.

NORM

Hey, Cliff, I think I did this girl's taxes. She wrote off ten-thousand dollars worth of anti-fungal cream.

CLIFF

So, uh, as I was saying, Normy, sodomy was invented by the ancient Greeks and co-opted by your homosexuals in the late nineteen-fifties.

CARLA

Yeah, you oughta know, cheese-head.

PETER

Geez, Quagmire, you're more popular than Mia Farrow in an orphanage.

INT. ORPHANAGE - DAY (CUTAWAY)

MIA FARROW enters and is immediately swarmed by several THIRD-WORLD ORPHANS.

MIA FARROW

Ooh, what about this one, does he do any tricks?

ORPHANAGE DIRECTOR

Yes, he opens mail.

MIA FARROW

Lovely. (CROUCHES DOWN TO KID) What's your name, sweetheart?

ORPHAN

Farmoosh.

MIA FARROW

Well, now it's Terrance. Come on, Terrance, we've got stacks and stacks of mail to open.

She grabs the kid by the ear and drags him off.

INT. ADULT BOOK STORE - DAY (BACK TO SCENE)

QUAGMIRE

This place has everything. (OFF SHELF LABELS) "Girl on Girl." "Man on Man." Hey, Joe, they even got a section for guys like you.

ANGLE ON a shelf which reads, "NIPPLES ON CRIPPLES," with a picture of a half-naked busty woman in a wheelchair.

Nearby Peter checks out an antique peepshow machine.

PETER

Wow, an old-time penny show. (OFF MACHINE) "The Naughty Flapper Girl."

Peter puts in a penny and puts his eyes up to the viewfinder.

PETER

Aw, hot! She's voting!

PETER'S P.O.V.: We see a scratchy black-and-white photo of a 1910's-era young woman in a voting booth.

PETER

Yeah, you break all the rules. That's right, vote for Taft, you dirty girl!

ANGLE ON Cleveland and Joe, who approach a bin of blow-up dolls. One lies on the floor.

CLEVELAND

Hey, someone knocked this blow-up doll out of the bin.

QUAGMIRE

Oh, no, that's just Courtney Love naked and passed out.

EXT./ESTAB. ADULT BOOK STORE - A LITTLE LATER

INT. ADULT BOOK STORE - SAME

Peter and Quagmire stand in line. Peter holds a few books. The CLERK rings up Peter's purchase.

QUAGMIRE

What are you buying there, Peter?

PETER

Erotic novels. (HOLDS ONE UP) This one's "Asspocolypse." It's part of the "Left Behind" series.

(MORE)

PETER (cont'd)

(THEN) I figured they might give me some ideas for how to spice things up with Lois since that last idea didn't work.

INT. PETER AND LOIS' BEDROOM - NIGHT (FLASHBACK)

Peter walks out of the bathroom and into the bedroom. We don't yet see Lois. Peter wears a VERY SHARP-LOOKING PORCUPINE COSTUME.

PETER

Hey, Lois. Sexy Porcupine Guy wants to have some more porcupine intercourse.

WIDEN TO REVEAL LOIS, who has quills sticking out of her, all over her body. She bleeds.

LOIS

Peter, no! I already told you, this is not safe role-playing.

PETER

That's the whole point, Lois, there's nothing more dangerous than porcupine sex. Now come do Sexy Porcupine Guy.

He leaps on her as she **screams.**

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' DINING ROOM - SAME

The GRIFFINS sit at the table. Peter sits reading a book titled, "The Old Man and the Semen."

PETER

This is ridiculous. I've read four chapters of this and it's not sexy at all.

LOIS

Peter, would you put that away? I don't like you reading smut at the table.

STEWIE

Why don't you and that book get a room? Hear what I said, Brian? I said why don't you and--

BRIAN

--That book get a room, yeah.

STEWIE

Okay, I just wanted to make sure you heard.

PETER

If only this were smut, Lois. "He rubbed her shoulders sensually." What the hell is that? That's not sexy. You can't do somebody in the shoulder. The guy who wrote this must be even stupider than the network who cancelled my kids show.

INT. PETERKETEERS SET - DAY (FLASHBACK)

Peter wears a BRIGHTLY COLORED, LOUD, GAUDY SPORT COAT and TIE.

PETER

Hello, Peterketeers!

ANGLE TO REVEAL several KIDS in white T-shirts with their names on them, wearing strap-on chins that look like Peter's.

PETERKETEERS

Hi, Peter!

PETER

Today is Wednesday. And you know what that means! It's time for a visit from engineer Brian.

Brian enters riding a small locomotive, wearing a TRAIN ENGINEER'S HAT and a FAKE PETER CHIN.

BRIAN

(HATING HIMSELF) Hey, everybody. Who wants to go to storybook land? All aboard to imagination.

The kids jump up and down happily and **cheer.** Brian calmly takes out a gun, loads a few bullets in and **blows** his brains out.

INT. GRIFFINS' DINING ROOM - NIGHT (BACK TO PRESENT)

BRIAN

Yeah, that was a good six-week recovery period. And another year in counseling. But I'm feeling pretty good now.

PETER

Oh, that reminds me, Brian, I saved your hat.

Peter takes out the engineer's hat, which has dried blood and a big hole in it. Brian runs out **screaming.**

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

The kids sit on the couch. Lois enters.

LOIS

Meg, I need you to babysit Stewie this afternoon.

MEG

Mom! You know I go to the mall on

Saturdays. I mean, I do have a life.

INT. MALL - FOOD COURT - DAY (FLASHBACK)

MUSIC CUE: Gwen Stefani-like music plays.

We see Meg at a table surrounded by a group of high school KIDS **laughing** and **joking** as they finish their trays of food.

KID #1

Dude, what time is it? We're gonna

miss the movie.

KID #2

Yeah, let's go everyone!

The kids get up and exit, revealing that Meg has been sitting alone at the table behind them. Meg watches the kids go, then slowly stands and looks at the leftover food on the table. Meg looks around, then picks up the remains of a half-eaten pizza crust. Holding the crust with both hands, Meg furtively **sniffs** it, then takes a bite. Still chewing, Meg looks around again, then grabs someone's soda cup and **sips** from the straw. She sits down and starts stuffing food into her pockets and her mouth.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

I'm sorry, Meg, but I need your help.

I'll give you ten dollars an hour.

Lois hands ten dollars to Meg and exits. Meg counts the money, then turns to Chris, who is sitting on the couch.

MEG

Hey, Chris? Wanna watch Stewie? I'll

give you a dollar.

CHRIS

Seriously?! Wow! It's like there's a

party in my wallet, and a dollar is

invited!

Meg hands Chris a dollar and starts out.

STEWIE

Really? You're really gonna leave me here with Chris? Why don't you just tie me to a stick in the yard?

CHRIS

Hey, Stewie, this'll be fun. I'm gonna count to a gazillion and you get to watch. (THEN) One, two -- Wait. One, two -- Wait, wait. Three...

STEWIE

Oh, god. An entire afternoon of this? I'm gonna need the patience of Mother Teresa.

EXT. CALCUTTA SLUMS - DAY (CUTAWAY)

MOTHER TERESA is surrounded by the starving PEASANTS of Calcutta. She hands out pieces of bread.

MOTHER TERESA

Food for you. And for you. More food. Everybody gets food.

The crowd disperses to eat. One straggling PEASANT approaches Mother Teresa.

PEASANT

May I please have some food?

MOTHER TERESA

Get a job! (THEN) Psych! C'mon, I'm Mother Teresa! Get over here, ya kook!

She gives him some food, then digs into her bag.

MOTHER TERESA

Hey, you know what'll make you look less starving? A little face paint. You like kitty cats? I'm gonna make you a little kitty cat.

The Peasant looks blankly at Mother Teresa as she paints colorful whiskers on his face.

MOTHER TERESA

Meow!

EXT./ESTAB. THE DRUNKEN CLAM - DAY

INT. THE DRUNKEN CLAM - SAME

Quagmire, Joe and Cleveland are there, drinking beers. Peter is busy writing a letter.

PETER

Hey, guys, tell me if this letter sounds all right. (READING) Dear Reek Publishing, I was highly disappointed by "The Old Man and the Semen." Here's what I would'a wrote: "It was past midnight when the blonde, smokin' hot lab assistant, who looked a little like Heather Locklear, only with bigger jugs, was grabbed and thrown onto the lab table. He ripped off her lab coat and she grabbed his metallic protrusion. Oh, did I mention he was a robot? 'Cause that's kinda important. Yeah, a robot. Awesome."

QUAGMIRE

Whoa, that is hot. I've got to get a copy of that!

Quagmire grabs the pages from Peter's hands and skims through it. Joe and Cleveland peek over his shoulder.

CLEVELAND

Dang, I've got a rise in my Levi's.

JOE

Yeah, I'm feeling a strong impulse to inflate my pump.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER AND LOIS' BEDROOM - SAME

Peter and Lois lie in bed. Peter reads from a sheet of paper.

PETER

...And then Captain Leroy "Hot Dog" Zanzibar and Gina from my work got in the backseat of his really cool spaceship. Gina was finally wearing that tank top I got her and nothing else. Zanzibar knew he couldn't hold his space gelatin in much longer, so he doggied-up on her. (THEN TO LOIS) Whaddaya think?

LOIS

You certainly do paint a picture, Peter. I felt like I was right there on planet Niptune.

PETER

You're not the only one. Everyone down at the bar wanted a copy.

LOIS

Wow, maybe you should think about publishing it. If you ask Daddy, he might even give you some money to do it yourself.

PETER

That's a great idea, Lois. I could be a rich entrepreneur, like Howard Hughes.

INT. MCDONALD'S RESTAURANT - DAY (CUTAWAY)

HOWARD HUGHES stands at the counter across from a CASHIER.

HOWARD HUGHES

Uh, yeah, let me have a quarter pounder with cheese, fries... Large fries, I guess. Uh, a medium coke, apple pie and, uh, a mason jar for my pee.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S ROOM - SAME

Stewie sits with his chin in his hand, staring wearily at Rupert, as Chris turns a page in a children's book and points something out to Stewie.

CHRIS

Oh, look, Stewie. Here's another creature of the sea. The turtle.

(MORE)

CHRIS (cont'd)

(THEN, TURNING TO STEWIE) You know, there are seven kinds of meat in a turtle. There's ham... turkey... baloney... hamburger...

STEWIE

Oh, god help me, this is like bleeding to death. I swear, Rupert, I bet that idiot isn't even using three percent of his brain capacity.

Stewie produces a speed gun-like device labelled "BrainScan-O-Matic". He points it at Chris' head.

CLOSE ON the device's small display screen. We see a quick progression of images from inside Chris' brain, including a waffle, a Tonka truck, a boob, ham, turkey, baloney, hamburger, Chris wearing a turtle shell as a hat, followed by a readout which says, "Brain capacity usage: 0.0%".

STEWIE

Remarkable! A blank slate! His brain is completely unused! Why, I could theoretically mold this lummox into whomever I choose. I could even make him as intelligent as I am. At least then I'd have someone to talk to around here.

ANGLE ON Chris, who is still trying to remember the types of meat in a turtle.

CHRIS

Salami... lamb... turkey burger...

Stewie grabs a lamp and **smashes** it over Chris' head, knocking him unconscious. Stewie stands over Chris and looks at him for a beat, then:

STEWIE

Of course, I could just kill him.

(BEAT) No. No, I'll make him smarter.

EXT./ESTAB. PEWTERSCHMIDT MANSION - DAY

EXT. PEWTERSCHMIDT DOORSTEP - SAME

Peter **rings** the doorbell, holding a manuscript. There's no answer. He **rings** it again.

INT. PEWTERSCHMIDT MANSION - LIVING ROOM - SAME

CARTER is in his UNDERWEAR, **laughing giddily** as he rolls around in a big pile of money. He stops, listening as the doorbell **rings** again.

CARTER

Oh, dammit. Always when I'm in the middle of something important. (TO MONEY) Stay in that position.

EXT. PEWTERSCHMIDT'S MANSION - MOMENTS LATER

The door opens up revealing Carter in a smoking jacket.

CARTER

What do you want, homo?

PETER

Listen, uh, Mr. Pewterschmidt? You're a businessman, I'm a businessman. At least, I used to be when I was a pimp.

EXT. SNOWY VICTORIAN BRITISH STREET - DAY (FLASHBACK)

Peter walks slowly along a street with a skanky-looking PROSTITUTE beside him. He wears a LARGE VICTORIAN HAT and a HEAVY OVERCOAT and carries a WALKING STAFF. He sings to the tune of the beloved classic from "Oliver!".

PETER

ONE WHORE / WHORE FOR SALE / SHE'S GOING CHEAP / ONLY SEVEN GUINEAS.

A MAN comes out of a shop and hands Peter a slip of paper with some writing on it. Peter looks at it, then looks back up at the Man.

PETER

IN THE BUTT, SIR? / CERTAINLY NOT, SIR.

EXT. PEWTERSCHMIDT'S MANSION - DAY (BACK TO PRESENT)

PETER

See, I wrote this erotica book and I was hoping you could loan me seven-billion dollars to publish it. I'd even put your name on the inside.

CARTER

How 'bout I loan you five dollars and you try to outrun my guards.

Carter flicks a wadded up bill at Peter.

PETER

It's a deal!

Carter pulls an alarm switch. We hear a **siren** sound. Nothing happens and Carter presses the **intercom.**

CARTER

Where the hell are the guards?

VOICE (O.S.)

They're all off today. The only one here is Jerry.

CARTER

The one with Down's Syndrome?

VOICE (O.S.)

Yeah.

CARTER

All right, send him out.

JERRY runs through frame.

CARTER

(CLAPPING) All right! Good job, good job! Don't give up!

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Peter enters, carrying a stack of bound manuscripts.

PETER

All right, who wants to buy some Peterotica? Ten bucks a pop.

Everyone rushes to him and hands him money as they grab their copies.

JOE/QUAGMIRE/CLEVELAND/MORT

I'll take one! / Me, too! / Give me one of those! / I look forward to your sexual journey!

CLEVELAND

Wow, Peter, you're going into the publishing business?

PETER

Yep. Mr. Pewterschmidt gave me five dollars for these xeroxes, and I haven't looked back.

MONTAGE - PETER'S PUBLISHING

A book cover: "Peterotica: 'Five Boobies You Meet in Heaven'." The illustration shows Peter looking thrilled as he stands on a cloud in heaven, facing two sets of wing-clad breasts and a fifth all by itself.

Another book cover: this one with Peter pointing mischievously at a woman with two asses, one on top of the other. The title: "Angela's Asses".

Another book cover: "The DaVinci Load" features the Vitruvian Man (that guy in a wheel) with one of his right hands on his groin, obscured by the title.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S ROOM - SAME

Stewie wears a WHITE LAB COAT and GOGGLES. Chris is asleep in a glass booth. Lights are flashing and machinery is **humming.** Stewie turns a dial on a control panel. On the panel, a red arrow indicates the machine settings as they go from "DUMB" to "SMART" to "SMARTER" to "SMARTER EVEN THAN JANEANE GAROFALO THINKS SHE IS."

STEWIE

It's working. It's working!

Stewie turns off the machine and opens the door.

STEWIE

Chris. Speak. Speak to me!!

Chris blinks his eyes.

CHRIS

I say, there's no call for such histrionics, old chap. (LOOKS AROUND THE ROOM) My stars, did you assemble this contraption entirely on your own? You should be most highly commended for your imagination as well as your ingenuity. Spot of tea?

STEWIE

I've done it! Dear god, I've done it! Congratulations on your new intelligence, Chris. Have a Twinkie.

Stewie hands him a Twinkie. Chris takes a bite.

CHRIS

(TO TWINKIE) I'm converting your ingredients into excrement.

INT. BOOKSTORE - DAY

Peter sits at a table, signing copies of his books as a long line of PEOPLE wait. Peter chats with a FAN, as he scrawls his autograph on his latest book. Lois stands nearby.

FAN

Could you make it out to "Paul?"

PETER

Sure. Is that with a J?

FAN

What?

Peter hands him the book.

PETER

There you go. Thanks for reading.

(TO NEXT FAN) Hi! What's your name?

FAN # 2

Sarah. I just have to tell you, I'm a huge fan of "Peterotica." Could my boyfriend take your picture with your finger in my mouth?

PETER

Oh, god, try and stop me. Okay, ready?

Peter leans forward, smiling, and sticks his finger in her mouth, as her BOHEMIAN BOYFRIEND takes their picture.

INT./EXT. A CAR ON THE FREEWAY - DAY

A DRIVING MAN pops a cassette tape in his tape deck. The cassette case sits on the passenger seat. It reads: "'Peterotica' as read by Angela Lansbury".

ANGELA LANSBURY (V.O.)

Welcome to Peterotica on tape. I'm Angela Lansbury reading, "The Hot Chick Who Was Italian, Or Maybe Some Kinda Spanish," by Peter Griffin. Chapter One. "Oh god, you shoulda seen this one hot chick. She was totally Italian, or maybe some kinda Spanish..."

DRIVER

Oh, yeah. Getting hot in here. I better take my shirt off.

The Driving Man starts to remove his shirt, taking his hands off the wheel. The car **swerves** and he **screams.**

EXT. FREEWAY - CONTINUOUS

The car weaves aimlessly, **skidding** off the road and **ramming** into a decrepit log cabin.

DRIVER

Ah, my head! Ahhh! (THEN) Well, thank god I only hit an abandoned old shack. (NOTICING SOMETHING O.S.) Oh, no.

ANGLE ON a nearby sign that reads, "NATIONAL LANDMARK: HISTORIC BIRTHPLACE OF RENEE RUSSO".

INT. PEWTERSCHMIDT MANSION - LIVING ROOM - DAY

Carter gives BABS a large wrapped gift.

CARTER

Happy birthday, darling.

She opens it.

BABS

Oh, honey, a fur coat. Thank you!

CARTER

Well, it's not real fur. It's actually made from bald eagle. And it's weather-treated with a mixture of whaleskin oil and children's tears.

BABS

I love you, sweetheart.

CARTER

We're both pretty great, darling.

The doorbell **rings.**

INT. PEWTERSCHMIDT MANSION - FRONT FOYER - MOMENTS LATER

Carter opens the door to reveal a LAWYER.

LAWYER

Carter Pewterschmidt?

CARTER

That's my name, don't wear it out.

LAWYER

I'm Scott Greenberg, attorney at law. I represent the Renee Russo Historical Preservation Society.

The lawyer produces a burned, charred copy of Peter's book on tape.

LAWYER

Apparently this audio book was responsible for seven billion dollars worth of damage to an historical landmark. I'm here to seize your assets.

CARTER

What? Why?

LAWYER

Well, I'm afraid you're liable as publisher.

Carter grabs the book-on-tape and looks at the cover.

CARTER

Griffin...

LAWYER

I'm sorry, Mr. Pewterschmidt.

CARTER

I told you not to wear that name out!

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter and Brian sit watching T.V.

TV ANNOUNCER (V.O.)

And now back to "I Love Lucy."

INT. STOREROOM SET - DAY (ON TV)

LUCY and FRED stand in a cellar. Fred tries to open the door.

FRED

Oh, no, Lucy. It looks like we're locked in.

LUCY

Wait a minute, you closed the door. And you're the landlord of this building. How could you not know it only opens from the outside?

Fred stares at her for a beat, then slowly starts to unbutton his shirt.

FRED

You know, Ethel's really unattractive...

Lucy looks at the camera.

LUCY

Llllll.

The scene wipes to the familiar heart on satin logo.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

The doorbell **rings**. Peter crosses over and opens it to reveal Carter on his doorstep. Carter has a rifle aimed at Peter.

PETER

Hi, Mr. Pewterschmidt.

CARTER

Hello, Peter.

PETER

What's up?

CARTER

Good. (THEN) Oh, dammit. I mean, not much.

PETER

What you got there?

CARTER

Oh, this? It's a gun.

PETER

Oh, yeah?

CARTER

Yeah, I'm going to kill you.

Peter **yelps** and jumps out of the way as Carter **fires**. The bullet **hits** Brian in the head.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

EXT. GRIFFINS' DOORSTEP - DAY

Carter glares at Peter as if ready to kill him. Lois is there.

PETER

Listen, Mr. Pewterschmidt, I know what happened and I feel kinda bad, so here's your five bucks back. We're square, right?

CARTER

Square? We're not square, I've lost everything, you fat bastard! I lost my home, my money, and perhaps just as serious, my wife left me!

LOIS

Mom left you?

CARTER

Yeah. She ran off with Ted Turner. God only knows what they're doing.

INT. TED TURNER'S BATHROOM - SAME TIME (CUTAWAY)

TED TURNER sits in a bath. Babs sits outside the tub setting the following bath toys on the lip:

BABS

Should we give Elmo a bath?

TED TURNER

Yeah.

BABS

Should we give Telly a bath?

TED TURNER

Yeah.

BABS

Should we give Ernie a bath?

TED TURNER

(KNOCKING ERNIE ONTO THE FLOOR) No!

Ernie doesn't like the monsters.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

PETER

Look, you need a place to stay and there's only one man in the room who owns a home, so I guess you can stay here.

CARTER

Go to hell!

LOIS

Daddy, don't talk to Peter like that. All you've done his whole life is treat him like crap and now he's offering to help you. The least you can do is be grateful.

Carter reluctantly **grumbles** his consent.

PETER

Okay then, you're staying with us. You'll be the most entertaining house guest we've had since Chris found that Japanese soldier in the basement.

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

A JAPANESE SOLDIER carrying a rifle with a bayonet, leads Chris up from the basement. Chris walks with his arms in the air.

CHRIS

Mom? Dad? This crazy Asian guy has been living behind our furnace.

PETER

Asian guy? Better behind the furnace than behind the wheel of a car.

The whole family and the Japanese Soldier hold their stomachs and laugh a **hearty sitcom laugh.** We hear a **stock sitcom musical tag.**

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian reads "Mother Jones" Magazine. Stewie enters with Chris.

STEWIE

Dog, I want you to meet my newest invention.

BRIAN

Chris?

STEWIE

The Chris you knew no longer exists. This being is my creation. I call him Connor.

BRIAN

Connor?

STEWIE

(SIGH) You know, you're right. There are too many Connors these days. (THINKS) How about Aidan? No, that's overdone, too. Tyler? Uhm... Chase?

BRIAN

What's the point of this?

STEWIE

Don't you see? I finally have an intellectual peer! (TO CHRIS) Flash him some verse.

CHRIS

Very well. (LIMERICK CADENCE) There was a young fellow named Waite. / Who dined with his girlfriend at eight. / But I'd hate to relate / what that fellow named Waite / and his young tete-a-tete ate at eight.

Chris **laughs pretentiously.**

STEWIE

Cheeky! Wish I had said that one.

CHRIS

Oh, you will, Stewart, you will.

The two share a **smug laugh** together.

BRIAN

(TO STEWIE) Congratulations, you've invented homosexuality.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - CONTINUOUS

Peter, Lois, Brian and Meg eat breakfast. Carter enters in his UNDERPANTS.

LOIS

Daddy, you're not dressed.

CARTER

Huh? Oh, yeah. Couldn't figure that one out. Used to have a guy for that.

Carter sits down at the table. There's an awkward beat.

BRIAN

Um... (SNIFFS) What is that?

There's a beat. Lois slowly turns to look at Carter.

LOIS

Daddy, did you... use the bathroom this morning?

CARTER

Yeah.

LOIS

And did you remember to... clean yourself afterwards?

CARTER

Oh, no. I had a girl who used to do that for me. I was never quite sure of the specifics.

MEG

Wow, without money, Grandpa's as disoriented as I was that time I got visited by an angel.

INT. MEG'S ROOM - NIGHT (FLASHBACK)

Meg is lying in bed, but is startled awake by the appearance of the ANGEL GABRIEL.

ANGEL GABRIEL

Meg, I am the Angel Gabriel. Hark, for you have been chosen to bear the new Messiah.

MEG

Okay.

ANGEL GABRIEL

Now comes The Holy Spirit, to lay unto you the divine seed.

MEG

Okay.

THE HOLY SPIRIT enters, looks at Meg and hesitates. After a beat, he **whispers** something in the Angel Gabriel's ear and exits.

ANGEL GABRIEL

All right, um... change of plans. Holy Spirit's really busy right now. Got a thing. But, um, we'll be back. Seriously. You're not getting rid of us that easily.

The Angel Gabriel gives Meg a playful chuck on the chin and exits.

EXT./ESTAB. RADIO SHACK - DAY

There's a sign reading, "Yes, we're still in business".

INT. RADIO SHACK - CONTINUOUS

Chris and Stewie enter and get cornered by a SALESPERSON.

SALESPERSON

Hey, looking for a cool remote control car?

STEWIE

Yeah, that's what I'm looking for, a remote control car. Hey, nice Keds, you douche.

Stewie **shoots** a tranquilizer dart at the salesperson's neck. He passes out. Chris crosses to a computer terminal.

CHRIS

With this simple Tandy computer I shall tap into the nation's weather satellite system. Why, we shall know the weather up to five minutes before everyone else!

STEWIE

I say, we are a more potent duo than The Lone Ranger and Tonto.

INT. SUBURBAN HOME - NIGHT (CUTAWAY)

A normal SUBURBANITE COUPLE are playing charades with THE LONE RANGER and TONTO. The Lone Ranger is up.

SUBURBANITE MAN

Ready? Go.

The Lone Ranger flicks his nose. Immediately:

TONTO

Horseradish!

THE LONE RANGER

Yes!

SUBURBANITE MAN

Wow.

The Lone Ranger and Tonto high-five.

SUBURBANITE WOMAN

(IRRITATED) No way! How'd you get that so fast?!

TONTO

It just came to me. Horseradish.

SUBURBANITE WOMAN

From that you got horseradish? Tonto, he flicked his nose.

TONTO

Well, yeah, but he did it... just kinda, I dunno, horseradish-y. It's tough to explain.

SUBURBANITE MAN

Oh well. Let's play again.

SUBURBANITE WOMAN

No! I don't wanna play with them anymore! They're cheating! I don't know how, but they're cheating! There's no way (RE: NOSE) that's horseradish! No! No! I'm -- No, fuck you guys. Bill, I'm going to bed.

She storms out. There's an awkward beat.

SUBURBANITE MAN

She's been on edge lately... her mother just died in December.

TONTO

Oh my god, I'm so sorry.

SUBURBANITE MAN

No, it's okay.

TONTO

I did not know. I'm so, so--

SUBURBANITE MAN

No really, it was just... it was one of those things where she was really sick, so they kinda knew it was coming, but... you know, and it was the holidays too, so there's that in there... so, yeah, that's what that was about.

TONTO

Mmmm-hmmmm... mmm-hmmm... oh, that's horrible... oh gosh, yeah... boy, that's just... wow.

THE LONE RANGER

Yeah, we had a scare with Tonto's mom in March. She's doing better now -- knock wood. But... yeah.

The Lone Ranger pats Tonto's hand, comfortingly.

TONTO

Boy, this sure puts charades in perspective, doesn't it?

THE LONE RANGER

Sure does.

SUBURBANITE MAN

Yup.

They sip their coffee.

TONTO

I mean, it's just a stupid party game, you know? But then there's people's lives...

THE LONE RANGER

Yeah.

They sip more coffee.

INT. GRIFFINS' LIVING ROOM - NIGHT

Carter is wearing his PAJAMAS and is tucked in for the night on the couch. Peter is reading him "Goodnight Moon."

PETER

Goodnight moon...

CARTER

Goodnight moon.

PETER

Goodnight air...

CARTER

Goodnight air.

PETER

Goodnight noises, everywhere.

Peter puts the book away.

CARTER

Peter?

PETER

Yeah?

CARTER

Is there money in heaven?

PETER

I don't know. They say that most money has drug residue on it, so, nah, I don't think it's gonna make it.

Carter begins to **sob.**

PETER

Bedtime, champ.

Peter turns out the lights and creeps away, leaving Carter **softly sobbing** in the darkness.

BRIAN

You know it's your fault he's so helpless.

PETER

I blame society, Brian. Rich white men just don't have a chance in this country. American Dream? Try American Nightmare, my friend.

BRIAN

Peter, you bankrupted him. Why not at least show him that poverty isn't the end of the world.

PETER

Yeah. (THEN) Hey, side subject, here: when you're lickin' your balls, what do they taste like?

BRIAN

Kinda like pancakes.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. CHRIS' ROOM - SAME

Chris, screwdriver in hand, finishes making a death ray gun. Stewie enters.

STEWIE

Oh, there you are. All right, big day: we're gonna hijack the Space Shuttle, grab some lunch, and then maybe dial up Alan Rickman and just give him kudos like crazy.

CHRIS

We'll do nothing of the sort.

STEWIE

I'm sorry?

CHRIS

Alan Rickman has skated by on one dour note for far too long, and neither you nor I shall reward him for such. I've spoken.

STEWIE

Wh-- Listen, fall in line, buddy.

Chris looks at Stewie, sizing him up.

STEWIE

I made you. And only one of us can be in charge. Understand?

CHRIS

(OMINOUSLY) Oh, I understand. I understand perfectly.

Stewie exits into the hallway.

INT. GRIFFINS' UPSTAIRS HALLWAY - CONTINUOUS

STEWIE

Well, I told him what's what, just like I told Grandpa Joe.

INT. CHARLIE'S HOUSE - DAY (FLASHBACK)

GRANDPA JOE, from "Willy Wonka and the Chocolate Factory," gets out of his bed, wearing his nightgown, as Stewie, wearing a BLONDE CHARLIE WIG, smiles as he holds the golden ticket.

GRANDPA JOE

I NEVER HAD THE CHANCE TO SHINE / NEVER A HAPPY SONG TO SING / BUT SUDDENLY HALF THE WORLD IS MINE / WHAT AN AMAZING THING / 'CAUSE I'VE GOT A GOLDEN TICKET / I'VE GOT A GOLDEN SUN UP IN THE--

STEWIE

Whoa, whoa, whoa, what? Who's got a golden ticket? I've got a golden ticket. I want to make sure we're on the same page here. Mr. Selfish.

GRANDPA JOE

But, it says you can bring a guest.

STEWIE

Can. But, you know what? I think I'm just going to go stag. Have fun with your bed sores.

Stewie exits.

EXT. SIDE OF ROAD - DAY

Peter and Carter wait at a bus stop.

CARTER

What are we doing here?

PETER

Listen, I know you're upset about losing your money, but I wanted to show you it's not so bad living like a regular guy.

The bus pulls up. They get on.

INT. CITY BUS - CONTINUOUS

Carter looks at the PASSENGERS.

CARTER

So... these people live here?

PETER

No, this is a bus. People ride it to get places that they need to go.

Carter looks around for a beat, then notices a HISPANIC MAN sitting next to him.

CARTER

You look familiar.

HISPANIC MAN

I was your gardener for twelve years.

CARTER

Oh. You look different without my lawn under you.

HISPANIC MAN

I don't take the lawn with me when I go.

CARTER

Well, then I was right to trust you with it. (BEAT) My god, somebody's got to be the one to speak up. (STANDS) You all stink! You stink very badly and it's unpleasant! And you're all fired! Every last one of you!

Carter sits back down.

PETER

Uh, Mr. Pewterschmidt, you can't fire the public.

CARTER

You're fired, too!

PETER

Oh, please, no, Mr. Pewterschmidt! I have a family!

CARTER

All right, you're rehired.

PETER

Oh, thank god.

EXT. MOVIE THEATER - DAY

Peter and Carter wait in a long line to buy tickets.

PETER

Now this is called waiting in line at the movies. It's what us regular people do. Trust me, it makes it that much more special when we finally get inside and see Renee Zellweger doin' her whole scrunch-face routine.

INT. MOVIE THEATER - LATER

ANGLE ON a black screen with a title card:

MOVIE ANNOUNCER (V.O.)

Coming this March, Jude Law and Renee Zellweger in, "The Picnic."

EXT. SPRING MEADOW - DAY (ON SCREEN)

ANGLE ON JUDE LAW, sitting on a picnic blanket. He looks down with disapproval at some ants, who are crawling around near the food.

JUDE LAW

Oh, no. These ants are ruining our picnic.

WIDEN TO INCLUDE RENEE ZELLWEGER, whose face is scrunched into a protruding point, like an Aardvark.

RENEE ZELLWEGER

You mean, this picnic is ruining our ants.

Renee Zellweger leans over and starts **sucking** up the ants with her mouth as Jude Law smiles lovingly. Del Amitri's "Roll to Me" begins to **play**.

INT. MOVIE THEATER - DAY (BACK TO SCENE)

CARTER

Okay, wanna freeze-frame it there, I'm going to the bathroom.

Carter gets up, then realizes the movie is still playing. He stops.

CARTER

Uh... hello? Hey! Hey! Sir!

ANGLE ON ERICA in the audience, sitting next to her BROOM.

ERICA

Oh, my god. That guy thinks they're gonna stop the movie for him. He's, like, retarded.

BROOM

Well, actually, Erica, he's not retarded. Just out of touch.

ERICA

Shut up. You're just a broom.

BROOM

Well, actually, I'm not a broom. I'm a nineteen-thirties flash camera.

The broom unzips itself, revealing a camera.

ERICA

Oh my god, you're a camera?

The flash **goes off.**

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Peter and Carter sit across the table from Cleveland.

PETER

Now another thing regular people do is hang out with their neighbors. Mr. Pewterschmidt, this is Cleveland.

CARTER

You're not going to riot, are you?

CLEVELAND

What? Why would I riot?

CARTER

I don't know, I just assumed. I mean, black people are always shouting and firing off guns every time I see them on the news or on "227."

CLEVELAND

Have you ever even spoken to a black man before?

CARTER

Of course I have. I once sat next to John Leguizamo at a Celtics game. (THEN) You know, I've got to be honest with you, Peter. You've shown me so many things, but I really don't see what's so great about your life.

PETER

What are you talking about?

CARTER

Come on, riding the bus? Standing in line? Eating... What did you call those things?

PETER

Individual slices of cheese?

CARTER

Yeah. Opening cheese slices one at a time, it's like opening the same present over and over and having to be polite. "Oh, thank you, it's another slice of cheese." Even though you can clearly see what it is through the wrapper.

PETER

You know, I never thought about it 'til now, but I guess my life does suck. My god, I've been as blind as that guy on that TV show.

CUT TO:

BLACK SCREEN: We see the "Blind Justice" logo. It moves back as their slogan dissolves on below it.

ANNOUNCER (V.O.)

"Blind Justice." He lost his sight, but not his vision.

INT. POLICE STATION - DAY (CUTAWAY)

A POLICE CHIEF sits across his desk from the BLIND DETECTIVE.

POLICE CHIEF

I need you to go down to Fifty-Fourth and Main, talk to the suspect's wife.

(MORE)

POLICE CHIEF (cont'd)

While you're there, see if you can get a sample of his hair to match his DNA.

BLIND DETECTIVE

All right, I'm on it.

The Blind Detective runs outside and right into a brick wall. A moment later, he walks back in, holding his bleeding head.

BLIND DETECTIVE

Screw it, just give me a harmonica and a tin can.

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

PETER

What's it like being rich, Carter? Is it better than this life?

CARTER

Look at it this way: cheese comes in a block. And you can cut it today, or tomorrow, or you can never cut it at all! And while you're deciding when you want to cut it, three half-naked female Brazilian servants are blowing softly on your testicles.

PETER

I want that life. Carter, somehow you and me have to get rich. Somehow, we have to -- Cleveland, what are you still doing here?

CLEVELAND

Hey, man, you called me! (EXITING, EVENTUALLY O.S.) I'm at home, perfectly comfortable, watching bowling on the TV. I don't have to come over here and be judged by you sumbitches.

Peter and Carter stare after him for a beat. Then:

CARTER

So, you wanna do this?

PETER

Yeah, let's go, man.

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Joe, Quagmire and Mort are seated in folding chairs. Peter and Carter have a table set up with a large assortment of Tupperware. They stand before the table, giving a forced, obviously rehearsed presentation to the guys.

CARTER

...And here's one that I think is very clever: it's for a single wedge of pie.

PETER

(STILTED) But, Carter, who would store a single wedge of pie?

CARTER

(STILTED CHUCKLING) No, Peter, it's for taking a piece of pie in your lunch.

The guys all ad lib, "**Ooh**" and "**Aah.**"

QUAGMIRE

Man, you know that pie is staying fresh!

Lois enters and pulls Peter aside.

LOIS

Peter, why are you and my dad selling Tupperware?

PETER

Oh, we're not selling it, Lois. It sells itself. We just present it to the fellas.

LOIS

This isn't gonna get my father back on his feet.

PETER

It has to. 'Cause me and Carter are gonna get rich. And I'm not giving up, Lois. Never. Just like my ancestor Prometheus Griffin.

EXT. AMPHITHEATER - ANCIENT GREECE - DAY (CUTAWAY)

PROMETHEUS GRIFFIN (who looks like Peter in a toga) addresses some primitive Greeks. A pile of firewood is stacked nearby.

PROMETHEUS GRIFFIN

Behold, primitive Greeks. I am the god Prometheus, and I bring you fire!

He tries to light a match. It won't light. He tries again and again.

PROMETHEUS GRIFFIN

Dammit. Okay, hang on... for fire!

He tries another match. It won't light either.

PROMETHEUS GRIFFIN

You guys are messing me up, here. Just shut up a minute. Geez. Greek people.

He tries a third match. Nothing.

PROMETHEUS GRIFFIN

Okay, looks like I don't bring you Greeks fire. I feel kinda bad about that, but, um... Oh! Here's somethin'.

(MORE)

PROMETHEUS GRIFFIN (cont'd)

You know what's good in a salad? A big olive. So, there you go. I have been Prometheus.

Prometheus Griffin sidles toward the exit.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Stewie enters to find a baby's bottle sitting on the ground, next to a sign that reads, "FREE BREAST MILK".

STEWIE

Hello, what's this? (READS THE SIGN) I say, are the Democrats back in power? Well, can't beat the price.

PULL BACK TO REVEAL a crossbow pointed at the bottle. Stewie, oblivious, grabs the bottle, triggering the crossbow, which misses Stewie but **shatters** the bottle in his hand. Stewie remains oblivious to the crossbow.

STEWIE

What the deuce? (EXAMINING BOTTLE SHARDS) "Made in India". Pfft. Great workmanship, India. You just made a Pakistan fan out of me.

Stewie discards the shards and exits. Chris emerges from a hiding place, behind the couch.

CHRIS

Damn you, vile baby!

EXT./ESTAB. HOTEL - NIGHT

INT. HOTEL BALLROOM - SAME

We see a sign reading "Model Competition This Evening".

PETER

Carter, this is how we're gonna make our millions! A model contest! Supermodels earn a lotta money, you know.

Peter produces a dress, offering it to Carter.

CARTER

Oh, no. I am not wearing a dress. I don't care what you say. No way will I ever, ever wear that dress!

We hear the classic sitcom **flip (slide-whistle) sound effect.**

FLIP TO:

INT. HOTEL BALLROOM - MINUTES LATER

CLOSE ON Peter.

PETER

What a beautiful dress.

WIDEN TO REVEAL that Peter is talking to a FEMALE MODEL, who wears a dress. Carter looks on, still in mens' clothing.

FEMALE MODEL

Thank you.

She crosses away.

PETER

(TO CARTER) I still think you shoulda worn the dress. But you said no, and I respect your decision.

INT. GRIFFINS' LIVING ROOM - DAY

Peter, holding a glass of lemonade, enters from the kitchen with Carter.

PETER

All right, I know how we can get rich. Just follow my lead.

He approaches Meg, who sits on the couch watching TV.

PETER (CONT'D)

Hey, Meg, honey. I brought you some lemonade.

MEG

Oh, thanks, Dad!

Meg drinks it. She immediately passes out.

PETER

Okay, let's do this.

CUT TO:

INT. GRIFFINS' BATHROOM - LATER

Meg lies unconscious in a bathtub filled with ice (we only see her leg hanging over the edge). Peter, wearing blood-covered dishwashing gloves and holding a kitchen knife, produces her kidney.

PETER

...Ahh, the kidney. Nature's kidney.

People in China will pay a fortune for

this. All right, sew her up.

Carter starts sewing as Peter stands up and starts to walk off with the kidney, which suddenly slips out of his hands.

PETER (CONT'D)

Ahhh!

Carter tries to grab it, but it goes into the toilet.

PETER (CONT'D)

Aw, crap, it went down the toilet.

CARTER

What do we do now?

Meg stirs.

MEG

Daddy? What's going on?

PETER

Oh, nothing, honey. By the way, your

next period might last four-and-a-half

months.

INT. GRIFFINS' LIVING ROOM - DAY

Peter and Carter stand before the TV.

CARTER

You sure this is gonna work, Peter?

PETER

All I know is there's a lotta money to be made in these stupid teen dramas they keep putting on TV. And we're gonna get our piece of the pie.

Peter puts a tape in the VCR and presses play.

TITLE CARD: QUAHOG CREEK.

EXT. CREEK - DAY (ON TV)

Peter stands in a rowboat on a creek, wearing a SHIRT, SPORTCOAT and JEANS, a la James Van Der Beek. He sings.

PETER (CONT'D)

I DON'T WANNA WAIT, (FAINT) FOR MY LUNCH TO GET COLDER. / DA-TA-DA-DA WHY CAN'T I EAT IT NOW... / I DON'T WANNA WAIT (THEN, FAINT) FOR DA-DA NEW TOYOTA. / I WANT THE CAR THAT'S GOTTA LOT OF GAS...

INT. BEDROOM - NIGHT (ON TV)

Carter and Peter lie on the bed, both in t-shirts and shorts. Carter wears a LONG-HAIRED BLACK WIG, like Katie Holmes.

PETER

Come on, Joey, I wanna be with you.

CARTER

Dawson, I'm just not ready to give up my virginity.

PETER

Come on.

CARTER

No, I promised myself that I'd save it for the man that I'd marry.

PETER

Come on, that's stupid.

CARTER

I-I'm just not comfortable, you know?

PETER

This is like, the nineties, man. It's like, everybody's -- Come on, you saw me on that boat, I was wearing a blazer.

Peter reaches over to touch Carter's breast. Carter **slaps** him away.

CARTER

No! I just, I just, I don't want to. I don't want to right now. I told you, I'm not comfortable. I'd think you could respect that.

PETER

I do respect -- I totally respect you. It just makes me want you more. Come on, let's just go nuts, man.

Peter starts groping Carter and climbs on top of him. Carter freaks out and scrambles out from beneath Peter, backing across the room angrily.

CARTER

No, Peter, stop! Stop! I don't wanna do this anymore!

PETER

I-I'm sorry, Mr. Pewterschmidt.

CARTER

No, just, you know what? You went too far.

PETER

What? That's his character. I mean, he's--

CARTER

No, no, forget it. It's weird, man. You're weird. Get off it. Let's just do something else to make money.

Carter storms off. Brian, who we now realize has been filming, turns the camera on his own face.

BRIAN

And we will be back.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S ROOM - SAME

Stewie bounces around on a giant rubber bouncy toy. Suddenly darts **shoot** from the wall. They all miss him, but one punctures his bouncy toy. Stewie finds the dart on the floor.

STEWIE

What the devil? Hovitos death darts?

He dabs his finger on the tip, touches it to his tongue, then spits it out.

STEWIE

This poison is still fresh!

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Chris sits in a chair, waiting. Stewie storms in.

STEWIE

Who the hell do you think you are?!

Laying death traps?!

(MORE)

STEWIE (cont'd)

That's my thing, man! I was murdering before murdering was cool.

CHRIS

Perhaps, Stewart. But I've rendered you obsolete.

STEWIE

Now look here, I made you.

CHRIS

That doesn't matter now, does it?

Chris slowly begins to advance on Stewie.

STEWIE

You can't win, Chris. If you strike me down, I shall become more powerful than you could possibly imagine.

Chris stares at him for a beat, then picks him up and throws him against a glass china cabinet, **shattering** it. Stewie lies on the floor amidst glass, splintered wood and broken dishes. He sits up. We see an odd vertical line across his forehead.

STEWIE

I think I'm okay.

He turns to a three-quarter angle and we reveal that a big, long, jagged glass shard is sticking out of his head. He notices it suddenly.

STEWIE

Aah! Aah! Oh god! Uh-oh! Uh-oh! Uh-oh! Somebody! Do I take it out or do I leave it in?! Do I take it out or do I leave it in?! Aah!

INT. GRIFFINS' KITCHEN - DAY

Peter and Carter sit across the table from each other, staring deep in thought, their hands on their chins. After a long pause, Peter **slaps** the table.

PETER

Got it. We'll rob a train.

CARTER

Love it.

EXT. TRAIN TRACKS - DAY

Peter and Carter wait by the tracks, on horseback.

PETER

Okay, now here's the plan. All we gotta do is ride up alongside the train, make the leap, crawl up on top of the cars at 75 miles an hour, find the first-class car, blow the roof, rob the passengers -- Oh wait, here comes the train.

The train, traveling a hundred miles an hour, **blows** right past them in a millisecond. Instantly, it's gone.

PETER

Okay. Damn. So, uh... You know, we should probably find like a train stop.

CARTER

Like some place where it stops--

PETER

Where it stops naturally, right. So, uh... we come back tomorrow, then? Make a fresh go of it?

EXT. TRAIN PLATFORM - DAY

At a suburban train platform, Peter and Carter wait, again on horseback. A train pulls up to the stop.

TICKET TAKER

All aboard!

Peter and Carter look at each other, shrug, get off their horses, and board the train.

INT. TRAIN CAR - MOMENTS LATER

Peter and Carter **kick** the door open and enter, brandishing pistols. They both have bandanas over their faces.

PETER

All right, everybody. This is a --

Hey, where the hell is everybody?

OPPOSITE ANGLE ON the train car. The only one there is the Ticket Taker, who holds a hole punch.

TICKET TAKER

Um, we haven't had a paying customer in months. Nobody rides the train anymore.

Peter and Carter lower their bandanas.

PETER

Oh, well, for godssake!

TICKET TAKER

Uh, are you robbers?

CARTER

Yeah.

TICKET TAKER

Well, you could take my wallet. My MasterCard's in there. Although, to be honest, I'll probably just cancel it before you can use it.

Beat.

PETER

Oh... Uh... give me that hole punch. (TAKES THE HOLE PUNCH) Yeah!

(MORE)

PETER (cont'd)

(THEN) This your hole punch or the train company's?

TICKET TAKER

Uh, that's, well, I gotta pay for that. That comes out of my paycheck.

PETER

Oh, really? Well, I can't in all good conscience take that then.

Peter hands it back.

TICKET TAKER

Oh, well, thank you.

PETER

Yeah, I'm a working man myself.

TICKET TAKER

It's tough out there.

PETER

Yeah. Yeah, it is. (THEN) Uh, all right, well, can you stop this thing so we can get off?

TICKET TAKER

No, I mean, it stops at the pre-designated stops. I have no control.

PETER

Oh. Well, how-how much are tickets?

TICKET TAKER

Uh, for this? First class cabin? Twenty-five dollars.

PETER

Wow. (CHUCKLE) And we're the robbers.

(THEN) How much is coach?

TICKET TAKER

Twelve dollars?

PETER

(RE: CARTER) He's, he's a senior --

You know what, just give me two coach tickets.

Peter pulls out his wallet and pays for the tickets. He notices an ad on the wall.

PETER

All right, thank you. (THEN) Oh, wow, when did "Mamma Mia" come to the Oakdale?

TICKET TAKER

Uh, what, just a week ago?

PETER

Oh. (TO CARTER) We should go -- You wanna go see "Mamma Mia"?

CARTER

Peter, can I have your gun?

Peter hands his gun to Carter, who **pistol whips** him as hard as he can.

INT. STEWIE'S ROOM - DAY

Chris drags Stewie in, kicking and **screaming**, and throws Stewie into the mind-changing booth (from Act One).

CHRIS

Farewell, Stewie.

STEWIE

Don't you do it! Chris, please, without my intellect, I'm... I'm... I'm Meg!

Chris locks Stewie in. He cranks the dial to "DUMB".

CHRIS

Victory is mine.

Chris fires up the booth, and the booth cranks to life... lights, **noises**, and then silence. Stewie emerges from the booth. He and Chris look each other up and down for a beat.

CHRIS

(REGULAR CHRIS VOICE) My finger tastes like wet pennies!

Chris starts smelling and licking his finger.

STEWIE

I... I don't understand...

Brian enters, a screwdriver in hand.

BRIAN

Hey. Kinda saw this all coming down the pike, so I took the liberty of reversing the booth. Something I stole from "Superman 2."

STEWIE

Well, I am chastened. This is what happens when you try to change people. Perhaps I should learn to love my brother as-is, for his strengths and, yes, even for his shortcomings.

CHRIS

Who wants to taste my finger?!

STEWIE

Shut. Up. Dumbass.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Carter and Peter sit on the couch.

PETER

I give up. We're gonna be lower-middle class Americans forever... a fate worse than death. Seriously, we may as well just be dead.

CARTER

You know what, Peter? That's not true. In the time we've spent together I've learned something. When you're rich, you don't own your possessions, your possessions own you.

PETER

Is that from something?

CARTER

Yes, Peter. From my heart. You see, thanks to you--

Babs enters with Lois.

BABS

Carter!

CARTER

Babs! Sweetheart!

BABS

Honey, we're rich again! I divorced Ted Turner and took half his money! We own half of CNN!

(MORE)

BABS (cont'd)

Soledad O'Brien is coming over later to do our dishes and waterseal our deck.

CARTER

Well that's fantastic! Let's go home now and wash all the Turner out of your skin.

PETER

All right, buddy! We did it! We're rich!

CARTER

We? Go to hell, you fat peasant!

Carter and Babs exit. Peter looks dejected.

LOIS

It's all right, Peter. We don't need money to be happy. Because you know what we have? A lottery ticket. And the hope that comes with it. The hope that our numbers will hit and we can get out of this hellhole. If they don't, all we have to do is stay alive until next Wednesday when there'll be another lottery ticket. And that's how we'll live. Week-to-week. As a family.

PETER

Will we ever win, Lois?

LOIS

No.

CUT TO BLACK.

END OF SHOW